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




A New Collation of the Blau Monuments.—By GEORGE A. BARTON, Professor in Bryn Mawr College, Bryn Mawr, Pa.











WHEN in London in the summer of 1902 I had the opportunity, through the courtesy of Dr. Budge, to examine and collate the Blau Monuments. As my sojourn in Palestine, where no adequate Assyrian library was accessible, has intervened, it has been impossible to present the results of this examination before. As the publications of the text of these objects have hitherto been made from Dr. Ward's squeeze and photographs, I approached the originals with considerable interest. This interest was increased by the fact that the archaeologists in London regard the objects as forgeries.

It must be admitted that the appearance of these objects is against them. The workmanship is poor, reminding one somewhat remotely of the workmanship of forgeries which are frequently offered for sale in and around Jerusalem. This may, however, mean no more than that it is imperfect workmanship, and if these objects are as old as the writing upon them would indicate, crude workmanship might well be found in objects which were not forgeries. It must be remembered, too, that at the time when Dr. Ward saw these objects, (early in 1885), writing as archaic as that of Sargon was little known to Assyriologists, and it is hardly thinkable that characters as primitive as those on the Blau Monuments should be forged before they had become sufficiently known to give objects thus inscribed a value. When one remembers that out of 43 signs on these objects 35 have been identified as early forms of well known signs, leaving but 8 uncertain,¹ one must conclude that, if these objects are forged, the signs were taken from objects which were genuine, so that in the absence of the original they merit our careful study.

The variants from the text, published from Dr. Ward's photographs in the "Notes" just referred to, are as follows :

¹ Cf. F. Thureau-Dangin's *Recherches sur l'origine de l'écriture cunéiforme*, and my "Notes" in this *Journal*, xxii, 118 ff.

Monument A, Obverse, Col. iii, 1. 3 , instead of . The sign had not been identified, and this change of form does not help us. Reverse 1. 2, read  instead of . Is  a *gunued* form of , later ?

Monument B, 1. 1, read     instead of   followed by a blur which, following Ménant, was taken for the name of the god Nin-gir-su.  is, of course, the later , and  is probably , and to be read as a phonetic complement of the preceding sign. Interpreting according to II. Rawlinson, 42, 42b, it would mean "bright." The four signs would then mean "the Lady of the bright dagger," being, probably, an epithet of some goddess.